

CONTEMPORARY



23 AUG





Amazing energy



St Cuthbert's



GALLERIES AT ART BASEL PAY TRIBUTE TO 'GENERATION OF GIANTS'

With this catalogue A+O focuses directly on the contemporary scene. In 2018 this is increasingly the domain of international art fairs. This is a rare year in which local art fans will have had the opportunity to attend four major art fairs in our region – Art Basel Hong Kong in March followed by the Auckland Art Fair in May of this year. The Melbourne Art Fair concluded as this catalogue went to press and coming down the wire is Sydney Contemporary in mid September. In June I visited Art Basel in Switzerland – regarded in the art world as both the biggest and most important of all the global art fairs. It is a daunting undertaking as the footprint of the fair is massive with 290 international galleries in attendance and over 90 000 visitors over five days. Art fairs are the place to go to see the contemporary NOW of current international art practice.

At Art Basel the sheer mass of such work can be overwhelming for those used to the more modest scale of such presentations in Australasia. The focus of art fairs is in the main the recent contemporary from Tokyo, Zurich, London, New York, Naples or in the case of Buchholz gallery which featured the work of New Zealander Simon Denny of their gallery stand... Berlin, Cologne and New York. However, a notable feature at Art Basel this year was the number of major and 're-evaluated' artists from the immediate post WWII period (and even prior) – that 'generation of giants' on whose shoulders the art market and much of the critical discourse in the 21st century now stands. In the context of the biggest art fair in the world this means amongst the major contemporary art stars this visitor also saw important works from the 1950s and 60s by the Italian artist Alberto Burri, the American abstract artist Frank Stella and even earlier works by artists such as Naum Gabo, Josef Albers and a 1928 canvas by Le Corbusier.

1990 is the generally agreed date for the commencement of what we understand as contemporary art. The catalyst was the now legendary Damian Hirst curated exhibition *Freeze* in London's Docklands in September 1988 which announced the arrival of the YBA generation and the emergence of super collectors such as Charles Saatchi. The ambition of that moment was soon echoed in New Zealand by a new generation of contemporary artists who emerged in the 1990s in New Zealand such as Shane Cotton, Michael Parekowhai, Peter Robinson, examples of whose work are represented in this catalogue. It was in this decade that the wider infrastructure of the New Zealand art world such as participation at the Venice Biennale and major art prizes such as the Wallace Art Awards (commenced in 1992) and the Walters Prize (2002) began to gain momentum. Many of the artists who have been the recipients of these awards and who have also represented New Zealand at the Venice Biennale since 2001 are featured in this catalogue along with some of the 'giants' from preceding generations.

This *Contemporary* catalogue has been carefully assembled by Ben Plumbly to provide an opportunity to explore the vitality of New Zealand's recent contemporary art scene and to understand those preceding links to key practitioners from previous generations that inform current concepts and practice.

Hamish Coney

Cover:
lot 36, Andy Warhol, *Electric Chair*, colour screenprint on wove paper

Page 1:
lot 2, Katharina Grosse, *Untitled*, acrylic on aluminium

1

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ART+OBJECT
3 Abbey Street
Newton
Auckland
PO Box 68 345
Newton
Auckland 1145
Tel +64 9 354 4646
Free 0 800 80 60 01
Fax +64 9 354 4645
info@artandobject.co.nz
www.artandobject.co.nz

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NEW COLLECTORS ART & DECORATIVE ARTS

24–25 JUL

Art+Object's mid winter New Collectors and Decorative Arts catalogue was notable for a suite of works by the renowned Auckland art dealer and artist Barry Lett (1940–2017). Barry was a pioneering figure in the New Zealand artworld from the mid 1960s and was recently the subject of a career retrospective exhibition at the TSB Bank Wallace Art Centre at the Pah Homestead. Many of the works in the July catalogue featured in the exhibition and accompanying catalogue.

Prices realised include buyer's premium



Gordon Walters
Kura
screenprint 72/150, 1982
\$11 410



Allen Maddox
Untitled
oil on canvas
\$22 820

Stephen Bambury
"Of An Inwardness Deepened" (Green)
chemical action and acrylic on brass, 1994
\$13 210

Barry Lett
The Lucky Old Sun
oil on canvas laid onto board, 2013
\$12 010

Terry Stringer
Tim and Me
patinated cast bronze, 1999
\$9610



Ann Robinson
Cactus Vase
cast glass, 1/1, 1997
\$22 820

Pat Hanly
Inside the Garden No.29
watercolour and pastel on paper, 1968
\$15 615

Len Castle
Impressive Sulphurous Bowl
\$9610

Royal Doulton Kia Ora blue stoneware vase
\$6125

M. Exler & Son
(Avondale Pottery, Auckland)
A rare pair of flat-backed Lion mantle ornaments
c.1900
\$2760

Frank Carpay for Crown Lynn
Hand Painted Squat Jug with Female features
\$3840



EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

WESTHAVEN RETREAT GOLDEN BAY



Set in one of New Zealand's most spectacular coastal locations, on the northwest tip of the South Island you will find this trophy waterfront property. Spanning 329 hectares the stunning peninsula with over 8kms of water frontage can be explored by boat or land. This truly is an unsurpassed natural wilderness sanctuary with its secluded private beaches of golden sand, incredible ancient rock formations, and the second largest Nikau Palm forest in New Zealand bordering a protected marine and wildlife reserve and the iconic Kahurangi National Park.

The main residence on the property is an extraordinary building of 2,732m² designed to harmonise with its environment, offering luxury accommodation and positioned to command views from every room across the serene, forest-edged Whanganui inlet. The farm boasts two working cattle and sheep yards and a 345m² implement shed, which can also be utilised as a helicopter hangar. The property is well known for its sustainable lifestyle of hunting for wild deer and boar whilst the coastline and ocean provide exceptional fishing.

luxuryrealestate.co.nz/GB01

14 12 7

Terry Spice
+64 21 755 889
terry@luxuryrealestate.co.nz

Nick Horton
+64 21 530 000
nick@luxuryrealestate.co.nz

luxuryrealestate.co.nz

LUXURY REAL ESTATE
NEW ZEALAND

MAJOR SALES AT ART+OBJECT



Rita Angus
Storm, Hawke's Bay
oil on board, 1969

A new record price for the artist at auction: \$696 695
The Frank and Lyn Corner Collection, March 2018

In the last 12 months Art+Object has been favoured with a number of landmark private collections including The Estate of Michael Illingworth (September 2017), The Glenn Schaeffer Collection (October 2017), The Collection of Frank and Lyn Corner (March 2018), The Peter James Smith Collection (May 2018), and in June The Les and Milly Paris Collection Part 2. These collections contained key works by leading New Zealand and international artists which had not

been seen widely since their original dealer gallery exhibitions dating to the 1960s and 70s. The combination of rarity and provenance resulted in strong and record prices for artists including Rita Angus, Tony Fomison, Phil Clairmont, Judy Millar, Margot Phillips, Don Driver, Peter Peryer, John Tole, Peter James Smith, E Mervyn Taylor, Tanya Ashken, Len Castle, Geoff Thornley, Lisa Reihana and Theo Schoon.

2017 2018



Michael Illingworth (61 illingworth estate)
Painting with Rainbow
mixed media and found shells on canvas, 1965
\$129 130
The Estate of Michael Illingworth, September 2017



Colin McCahon
Landscape Themes and Variations (I)
oil on jute canvas laid onto board
\$360 360
The Frank and Lyn Corner Collection, March 2018



Don Driver
Blue and Red Relief
acrylic on canvas and metal, 1974
A new record price for the artist at auction: \$48 050
The Glenn Schaeffer Collection, October 2017



Colin McCahon
Light Falling Through a Dark Landscape
charcoal on paper, 1971
Realised \$79 280
All Possible Worlds: The Peter James Smith Collection,
May 2018



Tony Fomison
Ah South Island, Your Music Remembers Me
oil on hessian on board, 1976
A new record price for the artist at auction: \$385 585
The Les and Milly Paris Collection Part 2, June 2018



Phil Clairmont
Scarred Couch II
mixed media and collage on unstretched jute, 1981–2
A new record price for the artist at auction: \$331 530
The Les and Milly Paris Collection Part 2, June 2018

RARE BOOKS INCLUDING THE ARCHIVE OF LES AND MILLY PARIS

22 AUG 12 NOON

On view from
Friday 17 August

Catalogue online
artandobject.co.nz



Art+Object's August 22 Rare Books catalogue contains a strong section of 19th century colonial watercolours including a rare view of Otago Harbour by George O'Brien, an early 1827 letter written aboard the French corvette the *Astrolabe* detailing the surveying and charting of the coast of New Zealand and a fine selection of early New Zealand titles.

Of particular interest to art collectors will be the archive of Les and Milly Paris, consisting of voluminous correspondence from numerous artists, gallerists and curators as well as photographs, exhibition pamphlets and some mementos from New Zealand artists.

Tony Fomison Undergoing Pe'a
photograph by Jim Barr, 1979

accompanied by a letter from Tony Fomison addressed to Les Paris in which the artist describes the customs and traditions of the tattoo ceremony by the renowned Samoan Pe'a practitioner Su'a Sulu'ape Paulo II. Also an imprint of the Pe'a ink on cloth (framed)

Pam Plumbly
Manager – Rare Books
pam@artandobject.co.nz
+64 21 448 200
+64 9 378 1153



Sereni

CHARDONNAY RESERVE

MARLBOROUGH
NEW ZEALAND
2015



CONTEMPORARY



21

Peter Robinson
Old Silvery
acrylic, ink, enamel
and graphite on canvas

23.08.18

Auction

Thursday 23 August at 6.30pm
3 Abbey Street, Newton
Auckland

Preview

Thursday 16 August
5.00pm – 7.00pm

Viewing

Friday 17 August
9.00am – 5.00pm
Saturday 18 August
11.00am – 4.00pm
Sunday 19 August
11.00am – 4.00pm
Monday 20 August
9.00am – 5.00pm

Tuesday 21 August
9.00am – 5.00pm
Wednesday 22 August
9.00am – 5.00pm
Thursday 23 August
9.00am – 2.00pm

1

Judy Millar

Spearhead

acrylic and oil on paper,

2014

original Gow Langsford

Gallery label affixed verso

1020 x 660mm

Provenance:

Private collection, Hawke's

Bay.

\$4000 – \$7000



2

Katharina Grosse

Untitled

acrylic on aluminium

signed and dated 2001

verso

760 x 560mm

\$12 000 – \$20 000



3

Man Ray
(America/France,
1890–1976)

Cadeau (The Gift)
iron and brass nails
(1921/1974), 2291/5000
title inscribed and signed;
accompanied by original
certificate of authenticity
170 x 100 x 95mm
\$1500 – \$2500



4

Stella Corkery

Pipe
oil on canvas (2013)
900 x 613mm
\$2000 – \$3500



5

Stella Corkery

Friendly Association
oil on canvas (2013)
900 x 613mm
\$2000 – \$3500



6

Peter Peryer

Erika II
gelatin silver print, 1975
235 x 235mm

Provenance:

Private collection, Otago.

\$5000 – \$8000



7

Peter Peryer

Erika
gelatin silver print, 1975
235 x 235mm

Provenance:

Private collection, Otago.

\$5000 – \$8000



8

Laurence Aberhart
*Wellington Chinese
 Masonic Society*
 gold and selenium toned
 gelatin silver print
 title inscribed and signed
 verso
 195 x 245mm
 \$2500 – \$4000



9

Peter Peryer
*Untitled from the Mars
 Hotel Series*
 gelatin silver print
 175 x 175mm
 \$1500 – \$2500



Max Patté

Stellar Connections
lightbox, commissioned
for installation in the iconic
Matterhorn restaurant,
Wellington (December
2014)
inscribed *Making Stellar
Connections Since 1963*
1200mm: diameter

\$20 000 – \$30 000

In my conversation with you last month I talked to you about the connection between my sculptures/academic study of form/tradition/proportion... Da Vinci and the Vitruvian man and how these interests have led to this new series of light works and a study of the divine proportion (a naturally occurring ratio that can be found throughout the universe: the human body proportions, DNA, plants, nature, mathematical patterns in the stock market... cosmology etc etc). The 'divine ratio' 1:1.618 can be seen to connect us to almost every other living thing.

Specifically your work depicts the pattern that earth and Venus trace around the sun that directly correlates to this same ratio of 1:1.618 (hopefully I'll see you down here some time very soon and I can explain this concept a little easier face to face)!

Hence the title 'Stellar Connections' – it's about the connections between us and the universe as a whole. And it's about the connections the Matterhorn has helped form since 1963. Stellar being a play on words: stellar as in interstellar/planetary and Stellar as in the slang for 'good'.

The use of light for me also connects directly to the restaurant. As with all my work I like there to be an element of 'conveying emotion' or creating atmosphere. The ability to change mood/atmosphere is largely dependent on light. Your new work therefore offers a multi-sensory experience. The black gloss and dark wood frame were chosen to compliment the sophistication of the restaurant and contrast with the subtle oranges and soft pinks that I think work best in the emitted light, (both from within the painting itself and existing lighting used around the restaurant).

Max Patté

in correspondence with the Director of the Matterhorn restaurant



Don Driver

High Energy Poultry Feed
mixed media and found
objects
1900 x 1800mm

Provenance:

Purchased directly
from the artist. Private
collection, Auckland.

\$7000 – \$12 000



12

John Walsh

*A Leading Authority
Explains to Global
Warming Why he Doesn't
Exist*

oil on board
title inscribed, signed
and dated 2011 verso
182 x 210mm

\$3000 – \$5000



13

Peter Siddell

Two Clouds
oil on canvas
signed and dated 2006;
title inscribed on artist's
original catalogue label
affixed verso
204 x 353mm

\$5000 – \$8000



McLean Edwards
(Australia, 1972–)

Circle of Friends
oil on canvas
title inscribed, signed
and dated '07 verso
1525 x 1525mm

Provenance:

Purchased from Martin
Browne Contemporary at
Auckland Art Fair.

\$15 000 – \$25 000



15

Peter Stichbury

Untitled

acrylic and 23 carat gold
leaf on found lawn bowl
signed and dated '07
100 x 100 x 120mm

\$6500 – \$9500



16

Neil Dawson

Hole/Rock: Sunset

Construction

brass and plastic mesh
title inscribed, signed
and dated 1984 on
accompanying crate
660 x 525 x 100mm

Provenance:

Formerly in the Collection
of Denis Cohn

\$8000 – \$12 000



17

Ava Seymour

*Wrath (The Seven
Deadly Sins)*
type C print, 2/3
title inscribed, signed and
dated 2013 on artist's
original catalogue label
affixed verso
595 x 422mm

Provenance:

Private collection,
Auckland.

\$2500 – \$4000



18

Patricia Piccinini

Last Day of the Holidays
type C print, 27/60
signed and dated 2000
800 x 800mm

\$3000 – \$5000



Max Gimblett

The Silver Chariot

gesso, acrylic, epoxy,
various Japanese coloured
silver leaves, Swiss gold
and copper leaf on
wood panel
title inscribed, signed and
dated 2010 and inscribed
After Kandinsky verso
40" quatrefoil (1010 x
1010mm)

Provenance:

Private collection,
Hawke's Bay.

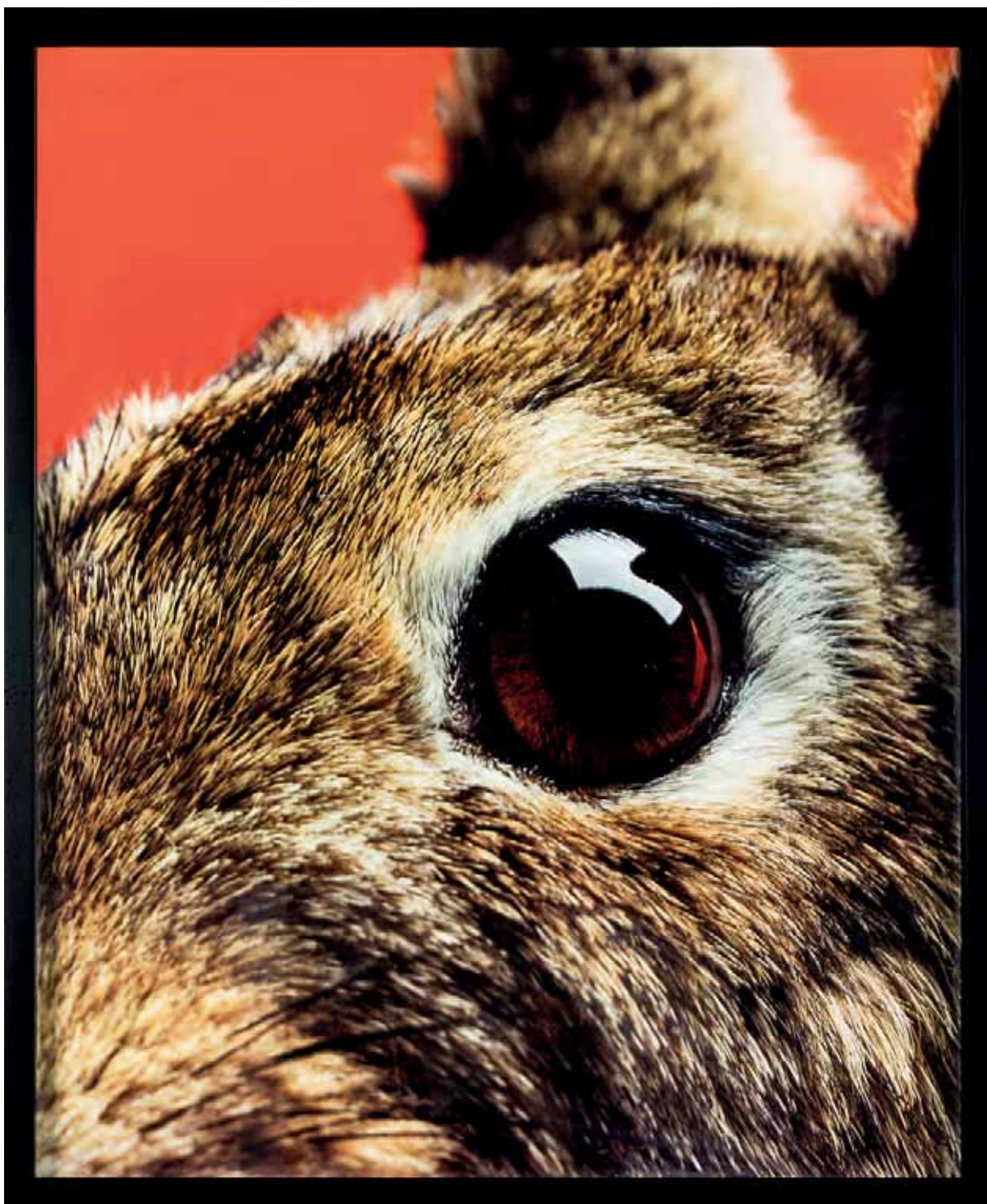
\$20 000 – \$30 000



Michael Parekowhai
Craig Keller
 type C print, edition of 10
 1200 x 972mm

Provenance:
 Private collection,
 Auckland.

\$14 000 – \$22 000



Peter Robinson

Old Silvery
acrylic, ink, enamel
and graphite on canvas
signed and dated
2007 verso
2130 x 1830mm

\$15 000 – \$25 000



22

Richard Killeen

Running with the fish
acrylic on jeweller's tags,
48 parts
915 x 380mm: installation
size variable

Provenance:

Private collection,
Auckland.

\$4000 – \$7000

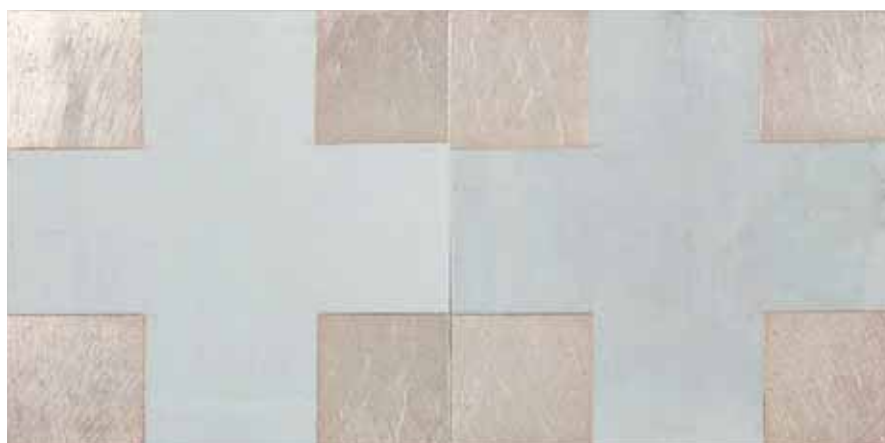


23

Stephen Bambury

Ghost (XXXVII)
chemical action and silver
leaf on aluminium
title inscribed, signed
and dated '06 verso
170 x 340mm

\$5000 – \$7500



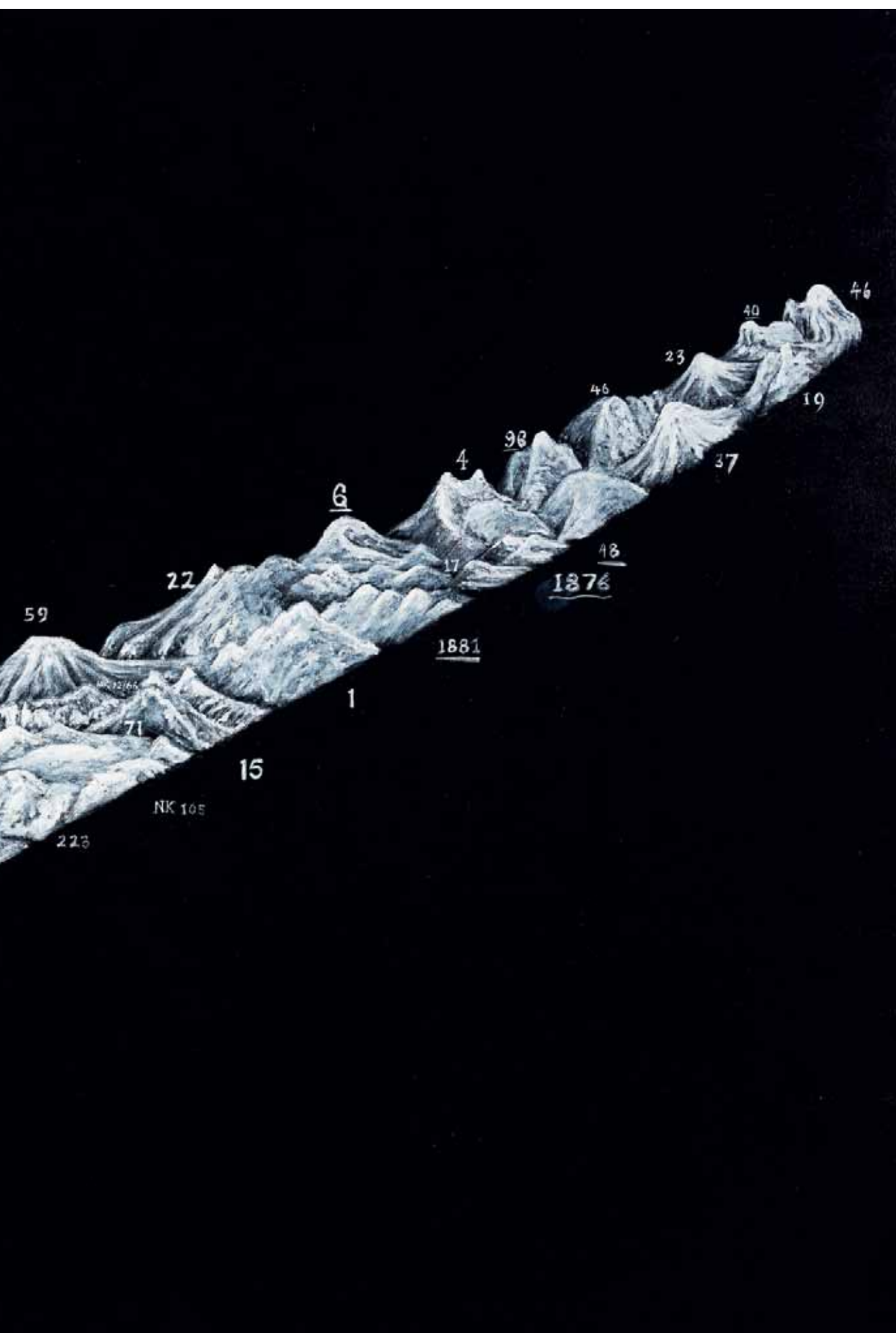


Tony de Lautour

Island

acrylic and oil on canvas
title inscribed, signed and
dated 2000 verso
1000 x 1500mm

\$22 000 – \$32 000



Dane Mitchell

Minor Optics (Breathing)

acrylic and electrostatic
generator (2009)

1000 x 800 x 200mm:

installation size variable

Exhibited: 'Dane Mitchell:

Minor Optics', 26 October

– 28 November 2009,

Daad Galerie, Berlin.

Provenance:

Private collection,
Auckland.

\$5000 – \$8000



26

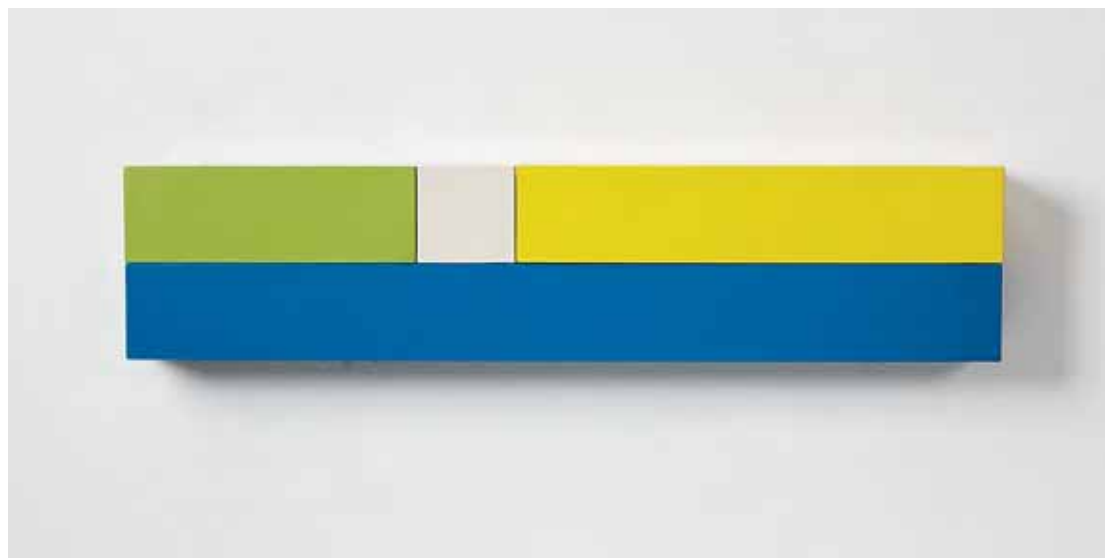
Michael Parekowhai

Atarangi
powder-coated
aluminium, four parts
(2001)
200 x 900 x 100mm

Provenance:

Purchased by the current
owner from Michael
Lett, Auckland. Private
collection, Auckland.

\$9000 – \$15 000



27

Michael Parekowhai

Atarangi No. 15
powder-coated aluminium
(2002)
200 x 700 x 100mm:
installation size variable

Provenance:

Purchased by the
current owner from
Gow Langsford Gallery,
Auckland in December
2002. Private collection,
Auckland.

\$9000 – \$15 000



29

Michael Ghent
(New Zealand/France,
1966–)

Les Survivants I – IV
type C print, four panels
800 x 1045mm: each
panel

Provenance:

Purchased by the current
owner from Trish Clark
Gallery, Auckland, 2014.

\$5000 – \$10 000



Jeffrey Harris

The Adoration of Christ
oil on board
signed with artist's initials
J. H and dated '72; title
inscribed, signed and
inscribed *Cat No. 59* verso
12150 x mm

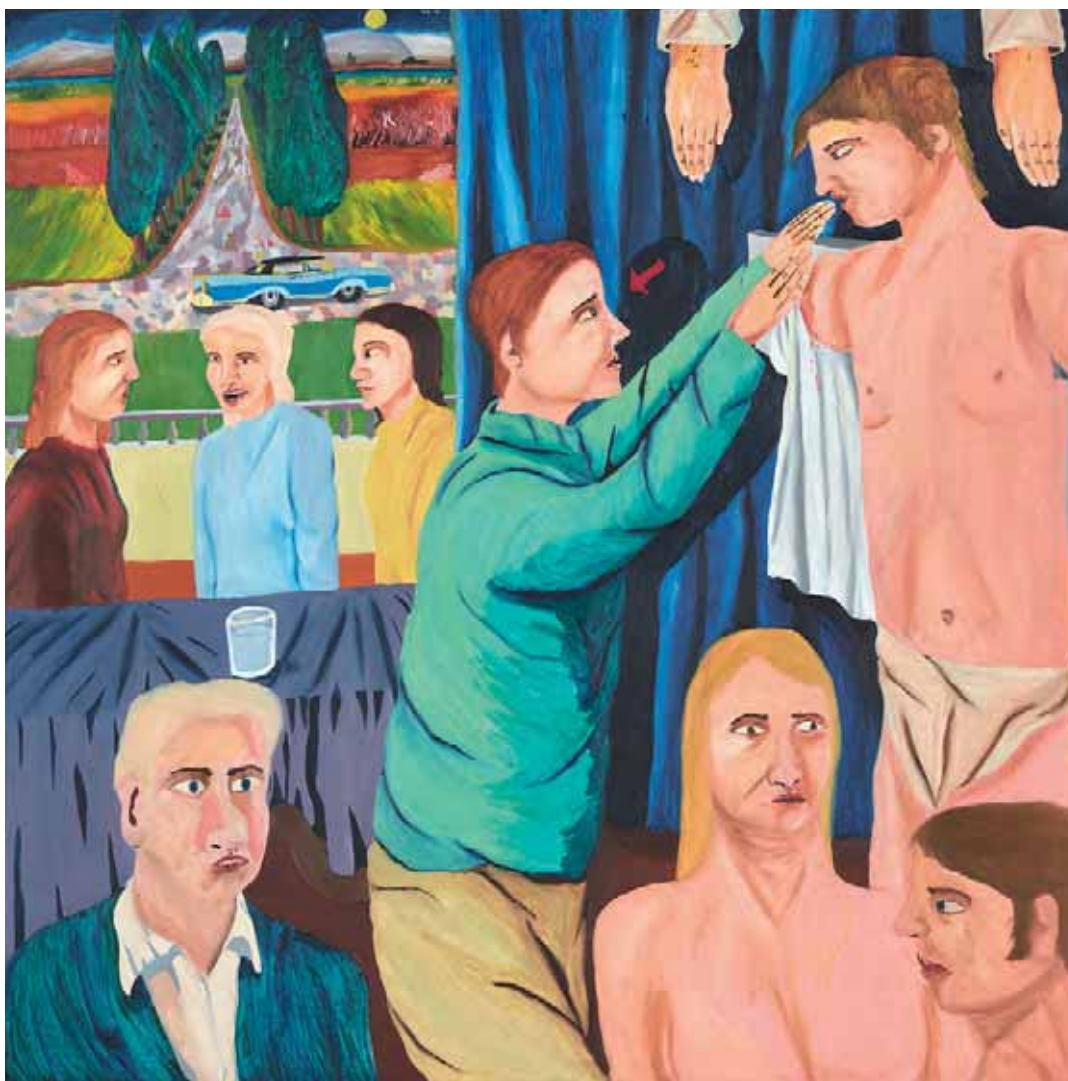
Illustrated:

Justin Paton, *Jeffrey Harris*
(Dunedin Public Art
Gallery, 2005), p. 18.

Provenance:

Private collection,
Auckland. Acquired from
the artist.

\$20 000 – \$30 000



Pat Hanly

Golden Age

oil and enamel on board
title inscribed, signed
and dated 1978
585 x 638mm

Provenance:

Private collection,
Auckland.

\$55 000 – \$75 000



Seldom is Herd (Doe)
fibreglass and automotive
paint, edition of 4 (2009)
1500 x 1100 x 800mm

\$60 000 – \$80 000

Provenance:

Purchased by the current
owner from Michael Lett,
Auckland in January 2010
Private collection, Auckland.

Exhibited:

'The Moment of Cubism',
Michael Lett, Auckland,
27 November 2009
– 23 January 2010.

One of the distinguishing aspects of Michael Parekowhai's practice for over twenty years has been the deployment of animals as metaphor. Rabbits, sparrows, seals, elephants, chickens and at this year's Venice Biennale the vast cast bronze bulls of his work *On First Looking into Chapman's Homer* advance a thesis in which the role of human conceptual thinking can be best interpreted by our animal brethren.

Recently Parekowhai was in the news in Australia where his mammoth bronze sculptural installation *The World Turns* was awarded the Premier of Queensland's Sculpture Commission to mark the fifth anniversary of the opening of the Gallery of Modern Art in December 2011 and 20 years of the Asia Pacific Triennial of Contemporary Art in 2012.

The World Turns consists of a vast upended elephant terrified by a native Kuril water rat. As trumpets of protest echoed across the Tasman – at the cost of the work and the selection of New Zealand artist as winner of the commission Parekowhai elegantly summed up his reasoning for the work, "The Kuril is the real elephant in the room. It is the Kuril who is the caretaker and who is responsible for upending this elephant with its cultural and intellectual weight."

The elephant in this case takes the form of an upended bookend albeit at lifesize. *Seldom is Herd* from 2009 also utilizes the bookend at scale - an elegant milky-white doe. The reference to quaint ceramic bookends in this work operates on a similar metaphoric plane to its elephantine cousin: the unshackling of acculturated control of knowledge.

In freeing up the bookend from the books and untethering the animal from its domesticated position on the bookshelf or library Parekowhai playfully lets the animals loose to play a more dynamic role and assume their natural scale.

To produce these works Parekowhai enrolls a raft of production technologies to reproduce the pristine surfaces and presentation of the original base models. *Seldom is Herd* has all the silky smoothness of perfectly glazed decorative porcelain. Such items were popular from the 1920s to the 1950s and are still collectable to this day. At over a metre in height Parekowhai's gentle doe speaks to ideas explored by a number of contemporary artists, namely the fetish of the consumer object. In this beguiling space Parekowhai shares kinship with high profile artists such as Jeff Koons and his chromed balloon figures and Takashi Murakami's lifesize toys and figurines.

All these artists present their sculptures as 'perfect' doppelgangers of existing forms, mostly from the mayfly lifespan of pop-culture ephemera. Koons helium balloon sculptures and Murakami's Anime figures seek to memorialize the nano-second lifecycle of trash icons plucked from the obscurity of fast moving consumer culture. Parekowhai finds his forms from middlebrow domestic sculpture such as bookends, kitset models and Mattel-era action figures.

All share the deadpan collegiality of the mass-produced and soon to be obsolete. These plastic actors began life to satisfy a price-point and a consumer niche. In the case of Koons and Murakami that niche is pretty banal: toyshop and fairground product. Parekowhai's 'found' objects hail from an earlier and pre-internet bric-a-brac era and their lost/found in translation transformation brings more to the table than \$2 shop tat. Artists such as Koons, Murakami and Damien Hirst create gold-plated or chromed whoppers specifically aimed at a market of hedge-fund warriors, oil sheiks and Russian oligarchs. Art for football team owners. Not so much a critique of consumerism as an homage.

Where Parekowhai departs company from such drollery is in the conceptual base that underpins works such as *Seldom is Herd*. His use of animal actors be they in taxidermy or bookend form sits inside a conversation about diversity in the animal kingdom, within which we are but a player. Their use as metaphor facilitates a revitalized and at times puckish dialogue about identity and freedom and asks us to throw off the yokes of cultural, ethnic and economic determinism.

Hamish Coney



Bill Hammond

Bone Buddies
acrylic on canvas
title inscribed, signed
and dated 2015
473 x 473mm

\$35 000 – \$50 000



Bill Hammond

Strap Buddies at the Bone Shop 2

acrylic on canvas

title inscribed, signed and dated 2015

595 x 490mm

\$50 000 – \$70 000



Dale Frank

Untitled

acrylic and varnish
on canvas

signed and dated 2001
2600 x 2000mm

Provenance:

Private collection,
Auckland.

\$35 000 – \$50 000



Andy Warhol
(America, 1928–1987)

Electric Chair

colour screenprint on
wove paper published
by Edition Bischofberger,
Zurich, 89/250
signed and dated '71 verso
902 x 1219mm

\$8000 – \$12 000



Milan Mrkusich
Achromatic Progression
acrylic on Belgian linen,
six panels
title inscribed, signed and
dated 1991 verso
1220 x 2500mm: overall

\$50 000 – \$75 000





38

Tessa Laird
Peacock
 earthenware (2013)
 560 x 400 x 180mm

Provenance:
 Private collection,
 Auckland.

\$3000 – \$5000



39

Jeffrey Harris
Untitled – Portrait
 oil and watercolour
 on paper
 signed and dated
 June 1973
 298 x 217mm

Provenance:
 Private collection,
 Auckland.

\$800 – \$1400



Damien Hirst

The Souls I – Leaf
Green/Oriental Gold/
Westminster Blue
three colour foil block
print on Arches paper,
11/15
signed
715 x 512mm

Provenance:

Private collection,
Hawke's Bay.

\$8000 – \$12 000



Roger Mortimer

The Rapture

acrylic on canvas

title inscribed, signed and

dated 2008–2009 verso

1055 x 1350mm

Provenance:

Private collection,

Wellington.

\$7500 – \$11 000



Shane Cotton

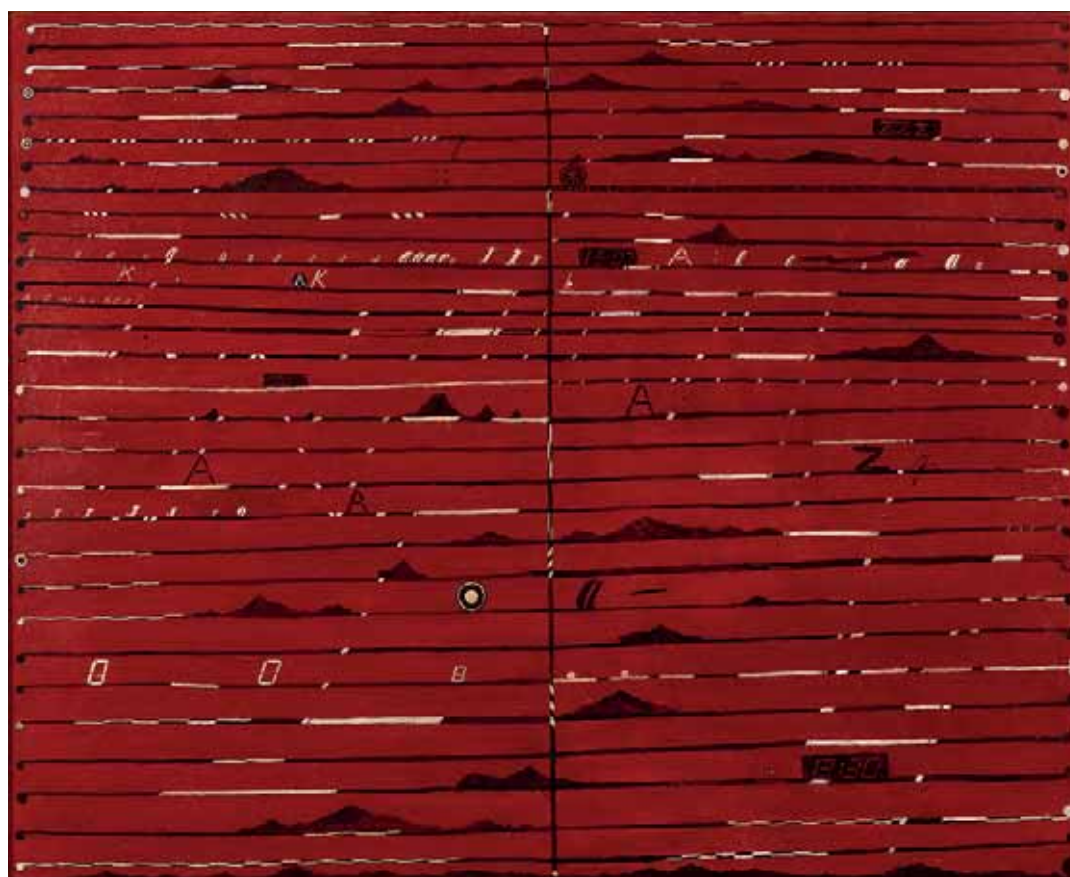
Ko wai koe

oil on canvas

signed and dated 1994

730 x 900mm

\$28 000 – \$38 000



Shooter and Silvereye
acrylic on canvas
title inscribed, signed
with artist's initials
S. W. C., dated 2002 and
inscribed *He Tauhoe Me*
Te Kaipupuhi
1400 x 1400mm

\$55 000 – \$75 000



Around the turn of the century Shane Cotton began to deploy a variety of symbols, some from Maori sources such as the waka and others such as the silvereve, rose, horse and the shooter figure in this canvas that have clear European origins. Frequently these works also feature variants on military camouflage in chain formations, colonial coastal topographic elements or asteroid type rocks – metaphors for surprise arrivals, alien invasion and the shock of the new.

Major works from this period including *The Waka Transformation* (2001) in the Auckland Art Gallery collection, *Convertible* (2002), *The Spiral Reformation of the Body* (2002) and *Shooter and Silvereve* share these elements in the form of excerpts emerging from a deep, glossy perpetual black ground, giving these works a widescreen, cinematic force and a sense of grand scale.

Most of these works also contain a range of inscriptions and statements in Te Reo and English and these function as a loose key to the implied narrative of the various pictorial elements, some of which are articulated as comic-like speech bubbles, rendering, as is the case of the waka in *Shooter and Silvereve*, these visual motifs as quotes or proclamations.

In Te Reo the Tauhou translates to name of the small bird the Silvereve whose Maori name also means stranger or new arrival. It was first recorded as being self-introduced in the 1830s and is classified as a native species. However, given its sudden appearance at the same time as European arrivals accelerated in the decade prior to the Treaty of Waitangi in 1840 it is easy to understand how the humble Tauhou become a metaphor for change, even invasion.

Such a reading as it relates to this canvas is apt. The inscription at the lower margin reads 'kei roto i te kari o ERENE'... which roughly translates to, 'inside the garden of Eden' provides a context for the shooter figure, the rose and the silvereve itself.

Cotton's richly layered paintings from the early 2000s arrive after a period of powerful and explicit canvases that directly assert and reclaim a Maori reading of history.

These mid to late 1990s works revolve around potent Maori wheku head motifs and even complete pou figures, often set amid conspicuous kowhaiwhai arrangements or compositional schemes that have clear reference to the 19th century and early 20th century painted houses such as Rongopai, in which some of the first manifestations of Maori artists adapting to a new visual culture can be observed. The new millennium became a catalyst for Cotton to look to the future as well as the past and works such as *Shooter and Silvereve* posit as more open ended, even free-wheeling.

In 2003 Shane Cotton's work from the previous decade was the subject of a major survey exhibition at the City Gallery in Wellington, curated by Lara Strongman. At that time Cotton's post 2000 works were described by catalogue essayists Jim and Mary Barr as follows, 'The abandonment of any attempt to control the narrative is a new direction for Shane Cotton.'¹

In 2018, fifteen years later *Shooter and Silvereve* reads as a vital document of this transition phase of the artist's trajectory.

Hamish Coney

1

Jim and Mary Barr, *Shane Cotton: Survey 1993 – 2003*, Victoria University Press in conjunction with City Gallery, Wellington (Lara Strongman, editor), 1994, p. 111

Shane Cotton

Corinth

oil on canvas

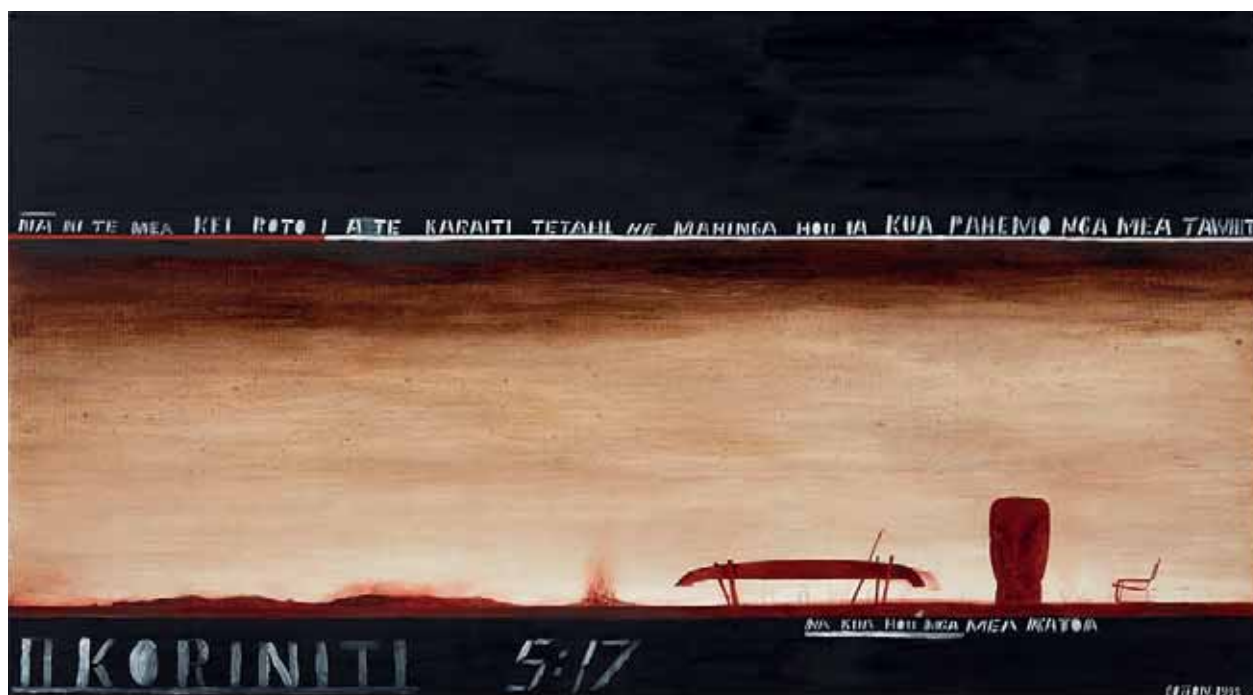
signed and dated 1998;

title inscribed, signed

and dated verso

560 x 1015mm

\$28 000 – \$38 000



Ralph Hotere

Song Cycle

acrylic and dyes on

unstretched canvas

title inscribed, signed

and dated '75 and inscribed:

A wind goes out over the fields

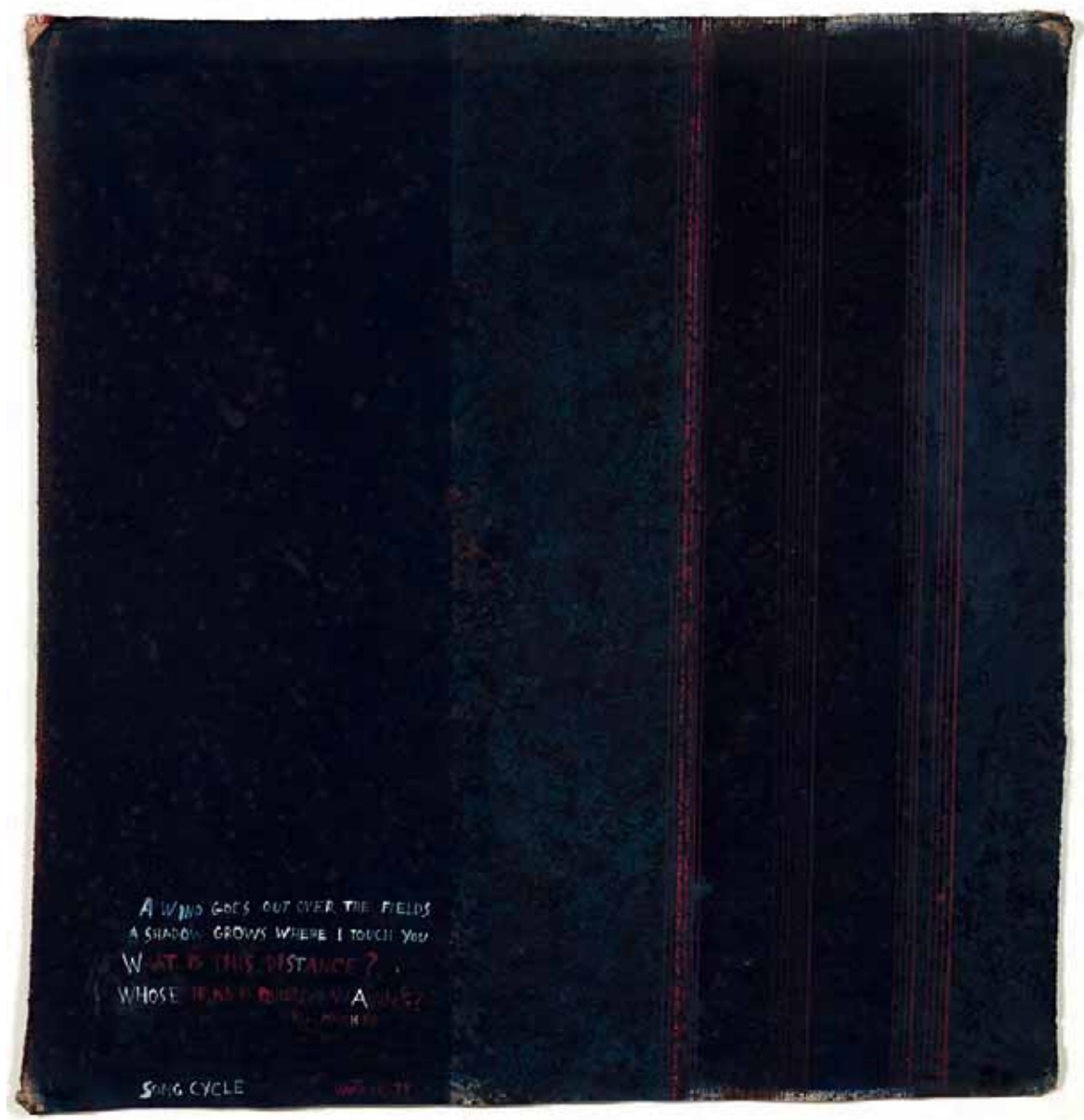
A shadow grows where I touch you

What is this distance?

Whose hand is quietly waving?

1175 x 1103mm

\$60 000 – \$80 000



Colin McCahon

Northland

ink and wash on paper
title inscribed, signed and
dated April '59
627 x 502mm

Reference:

Colin McCahon database
(www.mccahon.co.nz)
CM000424

Provenance:

Private collection,
Auckland.

\$32 000 – \$40 000



Robin White

*Self Portrait with Harbour
Cone*

graphite on paper
signed and dated Oct
1973
558 x 507mm

Illustrated:

Alister Taylor, *Robin White:
New Zealand Painter*
(Martinborough, 1981),
Cat No. 149, p. 103.

Provenance:

Private collection,
Northland.

\$25 000 – \$40 000



48

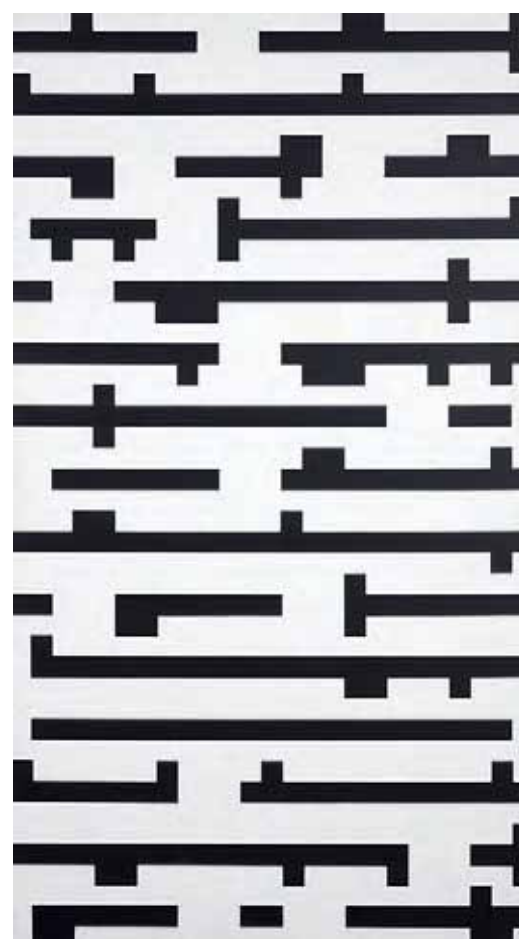
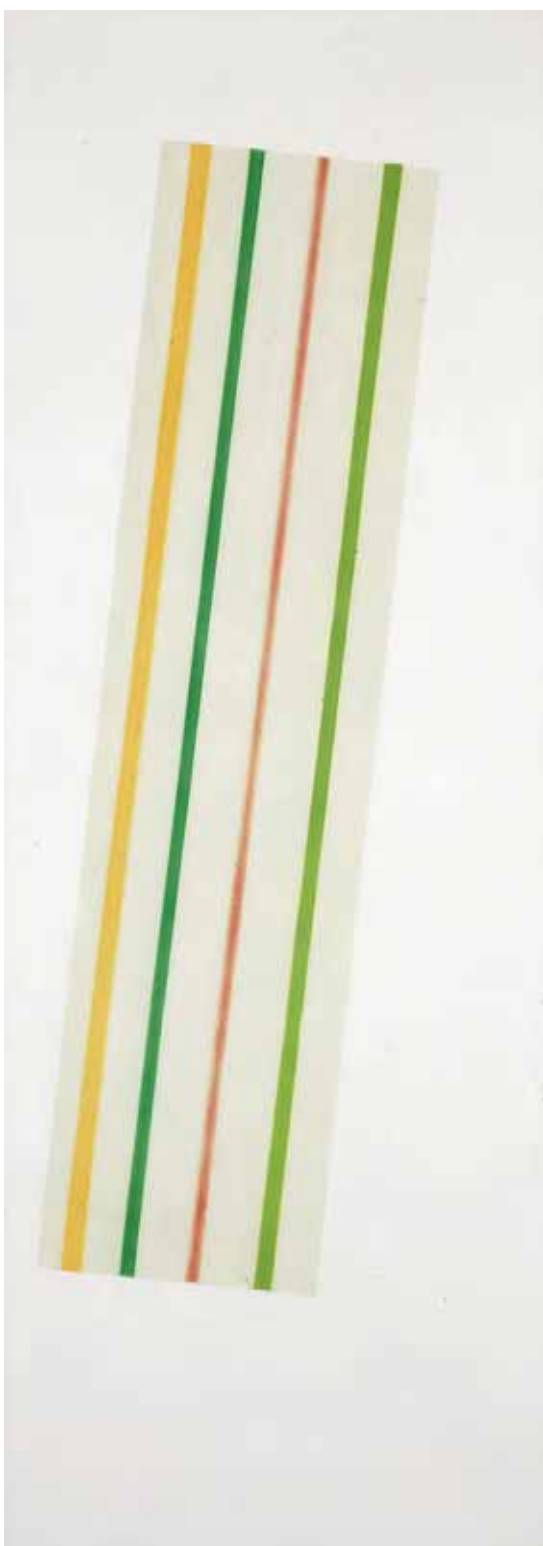
Ian Scott

Blooming Light
acrylic on canvas
title inscribed, signed and
dated March '74 verso
2220 x 800mm

Provenance:

Private collection,
New Plymouth.

\$13 000 – \$22 000



49

Simon Morris

September Pause
acrylic on canvas
title inscribed, signed and
dated 2003 verso
2250 x 1250mm

Provenance:

Private collection, Auckland.

\$7000 – \$12 000

S raphine Pick

Careworn

oil on canvas

signed and dated 2006

1070 x 970mm

\$16 000 – \$25 000



'Forbidden City'
oxidised copper leaf
and acrylic on aluminium,
two panels
title inscribed, signed
and dated 2002 verso
2000 x 1930mm

\$65 000 – \$95 000



Stephen Bambury has upheld an inexorable commitment to the language of abstraction in an artistic practice that has spanned nearly five decades. In a vein not dissimilar to Milan Mrkusich, Bambury has never wavered or deviated from a path of pure abstraction working within the deliberately limited formal range of the square, circle and cross, producing an exceptional and emotionally generous body of work which belies the seemingly limited language from which it is borne. Moreover, the artist has more often than not worked within a similarly limited chromatic range with the vast majority of his work being produced in little more than two or three colours. However, referring to Bambury as a 'painter' is somewhat of a misnomer. Despite his ongoing engagement with all facets of painting – its language, materiality and history – Bambury operates in a space which can neither, strictly speaking, be termed painting or sculpture. Of central importance to his project is materiality. Over the course of his career Bambury has mastered the use of copper, aluminium, paper, resin, graphite, metal gilding, chemical patinas and oxidization. Such concerns and abilities mark his practice as more 'sculptural' than painterly as does his abiding concern with the relationship, and interrelationship, of the art object to its environment and to the physical world.

'Forbidden City' is a major example of the manner in which the artist's work fuses intellectual and emotional content with material form. Bambury has always been an extensive traveller and has visited the USA, Europe and Asia to study their art and architecture. The Forbidden City, lies at the city centre of Beijing, and once served as the imperial palace for 24 emperors during the Ming and Qing Dynasties (1368 – 1911). It was forbidden to enter without special permission of the emperor, hence its name: 'The Forbidden City'. Designed and built in a way that typifies traditional Chinese palatial architecture, with the emphasis on articulation and bilateral symmetry to signify balance, it is considered the supreme example of feudal Chinese architecture. It is the unique quality of Bambury's practice and works such as *'Forbidden City'* that they touch upon a plethora of philosophies, histories and technologies. They engage with the history of Modernism – Malevich and Mondrian in particular, but also with interests as diverse as Russian icon painting, Navajo sand painting, alchemy, Eastern philosophies, architecture and the art of the Aboriginal Desert painters. Yet just as the work refuses to align itself with either painting or sculpture, Bambury's language is uniquely his own.

Ben Plumbly

Judy Millar

Wallace

oil and acrylic on canvas

signed verso; original Gow

Langsford Gallery label

affixed verso

1450 x 1160mm

\$16 000 – \$25 000



Peter Madden

The Dreamer
mixed media (2012)
500 x 600 x 430mm

Exhibited:

'Peter Madden: Coming
from all the places you
have never been', Gus
Fisher Gallery, Auckland,
8 May – 20 May 2015.

Provenance:

Purchased by the current
owner from Ivan Anthony
Gallery, Auckland, Private
collection, Auckland.

\$7000 – \$12 000



54

Jae Hoon Lee
Pebble
 type C print, diptych
 1485 x 1485mm:
 each panel
 1485 x 2970mm: overall

Exhibited:
 'Jae Hoon Lee: Ground
 Zero', Starkwhite,
 Auckland, 27 July – 21
 August 2010.

\$10 000 – \$15 000



55

Jae Hoon Lee
Root
 lightjet print, edition of 5
 660 x 2000mm
 \$6000 – \$9000





Andrew McLeod

The McGoldie Painting

oil on canvas

title inscribed and signed

'Andrew McGoldie

McCahon McLeod'

1100 x 2000mm

Provenance:

Private collection,
Auckland.

\$17 000 – \$26 000



John Reynolds

Handrail of Language
oilstick on builder's paper
title inscribed
2010 x 2750mm

\$8000 – \$14 000



Milan Mrkusich
Untitled, Blue
acrylic on canvas
title inscribed, signed and
dated 1985 verso
1825 x 1420mm

\$40 000 – \$60 000



Ian Scott

Lattice No. 93
acrylic on canvas
title inscribed, signed
and dated 1982 verso
1150 x 1150mm

Provenance:

From the Paris family
collection.

\$7000 – \$12 000



Gretchen Albrecht

Split Sky – Raincloud

acrylic on canvas

signed and dated Aug '72

1390 x 1670mm

\$35 000 – \$50 000



Gretchen Albrecht
Response – Blue
acrylic on shaped canvas
title inscribed, signed
and dated '83 verso
920 x 1810mm

\$18 000 – \$26 000



Rita Angus

Amaryllis
watercolour
signed 'Rita Cook'
and dated '44; original
National Art Gallery
touring exhibition label
affixed verso
300 x 212mm

Exhibited:

'Annual Exhibition',
C. S. A, Christchurch,
1944, Cat No. 239.
'Rita Angus', National
Art Gallery, Wellington,
9 December 1982 –
6 March 1983 (touring),
Cat No. 19.

Illustrated:

Mary Barr (ed), *Rita Angus*
(Wellington, 1982), p. 162.

Provenance:

Collection of Quentin
Angus.
Private collection,
Auckland. Purchased from
Webb's, September 1989,
Lot No. 61.

\$22 000 – \$32 000



Tony Fomison

Outside the Sea Cave

oil on canvas

signed and dated '78 – '79

and inscribed No. 235;

title inscribed, signed

and dated verso

558 x 507mm

Provenance:

Private collection,
Auckland.

\$35 000 – \$55 000



Peter Siddell

*Untitled – View of Auckland
with Pah Homestead*

oil on canvas

signed and dated 2007

380 x 762mm

\$25 000 – \$35 000



Tony Fomison

Night and Day

oil on canvasboard

title inscribed, signed and

dated June 1988 – 1989

and inscribed *Lincoln St/*

Wanganui Ave verso

380 x 745mm

\$22 000 – \$32 000



Pat Hanly

High Rise

oil and enamel on board
title inscribed, signed and
dated '72 verso
445 x 447mm

Provenance:

Private collection,
Auckland

\$22 000 – \$28 000



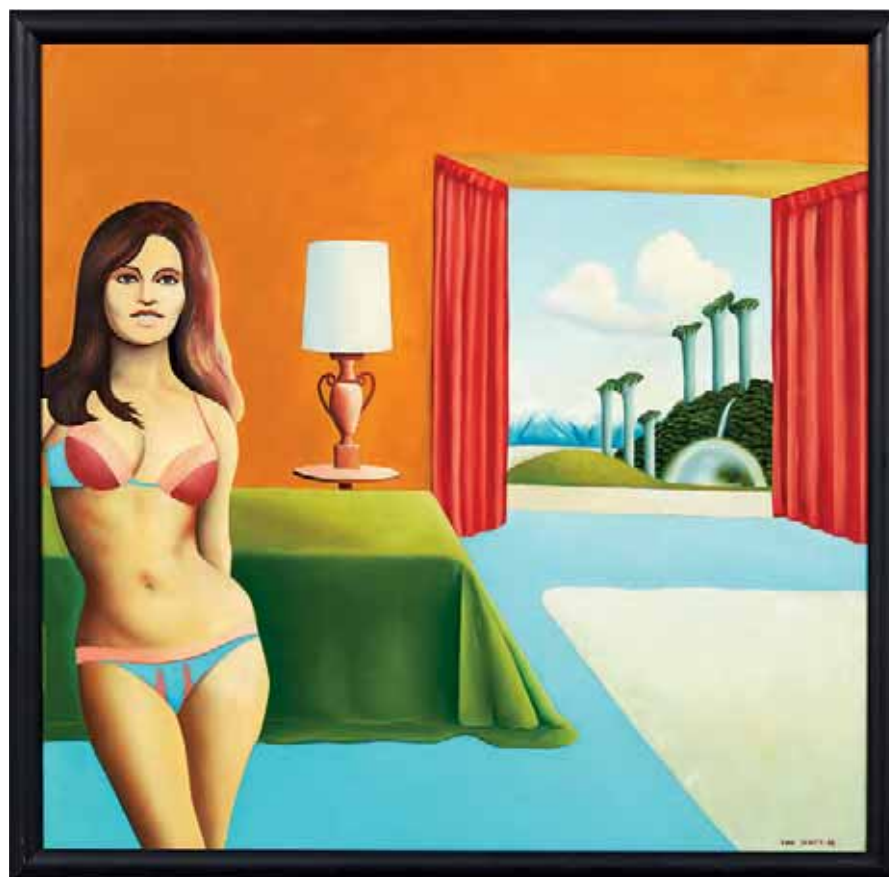
Ian Scott

Raquel's Bedroom
oil on board
signed and dated 1968
660 x 680mm

Provenance:

Purchased by the current owner directly from the artist in 1973. Private collection, Auckland.

\$13 000 – \$18 000



Mervyn Williams

Fire Wheel
acrylic on canvas
title inscribed, signed
and dated 2000
1420 x 1250mm

Provenance:

Private collection,
Christchurch.
\$10 000 – \$16 000



69

Les Wesney

(Rabbits) Moke Lake
gelatin silver print
title inscribed, signed
and dated 1971 verso
200 x 300mm

Provenance:

Purchased by the current
owner from McNamara
Gallery, Whanganui, July
2004. Private collection,
Auckland.

\$1000 – \$2000



70

Peter Peryer

Lake Ferry
gelatin silver print (1999)
300 x 450mm
Private collection,
Auckland.

\$1800 - \$3000



All Tomorrows Parties
 acrylic on wallpaper,
 four panels
 title inscribed, signed and
 dated 1990
 2150 x 2400mm:
 installation size

\$65 000 – \$85 000



The experience of looking at a painting doesn't get much more frenetic and intense than when encountering Bill Hammond's 1990 four panel painting, *All Tomorrows Parties*. Referencing in its title the Velvet Underground and Nico song written by Lou Reed and released on the Velvet Underground's debut 1967 solo record, the painting presents the viewer with a discordant interior landscape punctuated by a motley crew of revellers, musicians, party-goers and hipsters.

Inspiration from the original song was said to have come from Andy Warhol's Factory and it also served as the inspiration for William Gibson's science fiction novel of the same name. Set in a dystopian post-cyberpunk future Gibson charts a future in which the sociological impact of emergent digital and artificial intelligence technologies has profound and frightening implications. Hammond's concerns in *All Tomorrows Parties* are however located firmly in the present day.

Painted in 1990, *All Tomorrows Parties* references both the hedonism and the profusion of popular culture which helped mark the 1980s as a decade of excess. Each of the four panels teems with visual noise and aptly demonstrates the quality of the artist's paintings prior to his Auckland Island trip and subsequent concern with the collision of modern society and the natural environment. Further leading us into the excesses of the 1980s is the artist's choice of wallpaper as a medium upon which to stage his frenetic and dysfunctional tableaux. As Justin Paton noted of these works: "Why couldn't the patterns with which he grew up be stretched and deranged to tell a truth about interior life, about the feeling of being protected by the very thing that holds you captive?" The relentless, jitteriness of pre-Auckland Islands Hammondland is further enhanced by his not-so-subtle nod to art-as-wallpaper for the wealthy in these works. The strange choice of support in these works also acts as a means for Hammond to subvert the New Zealand landscape tradition and bring it indoors to the claustrophobic domestic space.

All Tomorrows Parties comes at a pivotal moment in Hammond's own biography and witnesses his formal aesthetic reach near boiling point. Earlier paintings from the 1980s, despite their discordant, jarring palettes, look remarkably peaceful and soothing alongside the small body of wallpaper paintings the artist originally exhibited at Lazelle Gallery in Auckland. The four panels appear not unlike giant, torn strips of photographic film and bring the viewer directly into contact with the artist's unique and bombastic domestic landscapes.

Ben Plumbly

Pat Hanly

Cyclop and Bouquet
oil on board
signed and dated '60;
title inscribed, signed and
dated and inscribed *The*
Gallery, 64 Symonds St,
Auckland, Cat No. 16 verso
530 x 838mm

Illustrated:

Gregory O'Brien, *Hanly*
(Ron Sang Publications,
2012), p. 32.

Provenance:

Collection of Dr Allan
Godfrey, Golden Bay.
Private collection,
Auckland.

\$25 000 – \$40 000



Peter McIntyre

*View of Karitane and
Waikouaiti from Seacliff*
oil on canvas
signed
495 x 595mm

\$18 000 – \$28 000



Mount Sewell from Omoto
oil on board (1966)
signed
900 x 1205mm

Provenance:

Private collection, North
Island. Passed by descent
to the current owner.
Originally purchased
directly from the artist in
Greymouth in 1968.

\$50 000 – \$70 000



Greymouth on the West Coast of the South Island was Toss Woollaston's home from 1949 until the mid 1960s. With a young family to support Woollaston had taken up a position as a door to door salesman for the Rawleigh household products company. Things were tight and the painter considered abandoning his practice on a number of occasions. Isolated, strapped for cash and consumed with doubt, Woollaston's journey to artistic fulfilment in this period stands, some seventy years later, as a study in almost herculean perseverance.

Perhaps one of the only benefits of his job as a salesman, apart from a meagre income, was the opportunity it afforded the artist to spend time in the Westland landscape. The craggy ranges, gorges and peaks he discovered up dusty metal roads became the perfect environment to hone his painterly vision. It is tempting to picture the artist taking a break from selling ointments and antiseptic salves and dashing off a quick sketch on the side of the road to work into a later painting.

Woollaston's first and most enduring artistic influence was the French Post-Impressionist Paul Cezanne (1839–1906) and in the interior of the West Coast he found a counterpoint to Cezanne's Aix-en-Provence. The subject of this 1966 oil on board Mount Sewell is located between Greymouth and Blackball in an area known as Coal Creek. Omoto is located on the southern side of the Grey River. This is dramatic, unforgiving country and Woollaston's depiction of the scene is bleak and uncompromising. As he often does, Woollaston slants the viewpoint into the depths of the ravine, pushing the mountain range high in the picture plane, resulting in no discernible horizon line. We are immersed within the landscape, compelled to face the rugged physicality of the great mountainside that rears up from the depths in turbulent, loaded workings of rusty red and cobalt to grey fissures. The landscape to the rear merges with what must be a storm in full progress, articulated with almost as much solidity and force as the rock itself. The interplay of the landscape with the elements in high dudgeon is classic Woollaston. This dramatic reading by the artist must have felt like a natural response to a landscape so prone to gyrations of barometric pressure. The effect is sublime in the original sense of the word.

Woollaston's approach to painting these works opens up a dialogue between the rawness of his subject matter and the tumultuous brio of his paint handling. The result is a unique and compelling form of regionalist action painting. In 1994 the writer Greg O'Brien interviewed Toss Woollaston and asked him to describe this un-premeditated approach 'I remember being impressed by a quote from Van Gogh who said, "I lash the canvas with irregular strokes and let them stand." That could be a credo for me. Smoothing over work you have just done is going backwards. Tidying up is the devil – you don't touch that in painting. If relations are wrong you make huge alterations, you don't tidy up.'¹

Hamish Coney

1

Talking Toss Woollaston,
Greg O'Brien in
Conversation with Toss
Woollaston (1994) as
published in New Zealand
Books, Pukapuka Aotearoa,
a quarterly review, issue 53,
Autumn 2001
[https://nzbooks.org.
nz/2001/comment/talking-
toss-woollaston-gregory-
obrien/](https://nzbooks.org.nz/2001/comment/talking-toss-woollaston-gregory-obrien/)

Gordon Walters

Kura

lithograph, artist's proof 1
title inscribed, signed and
dated 1982
758 x 565mm

Provenance:

From the Paris family
collection.

\$6500 – \$9500

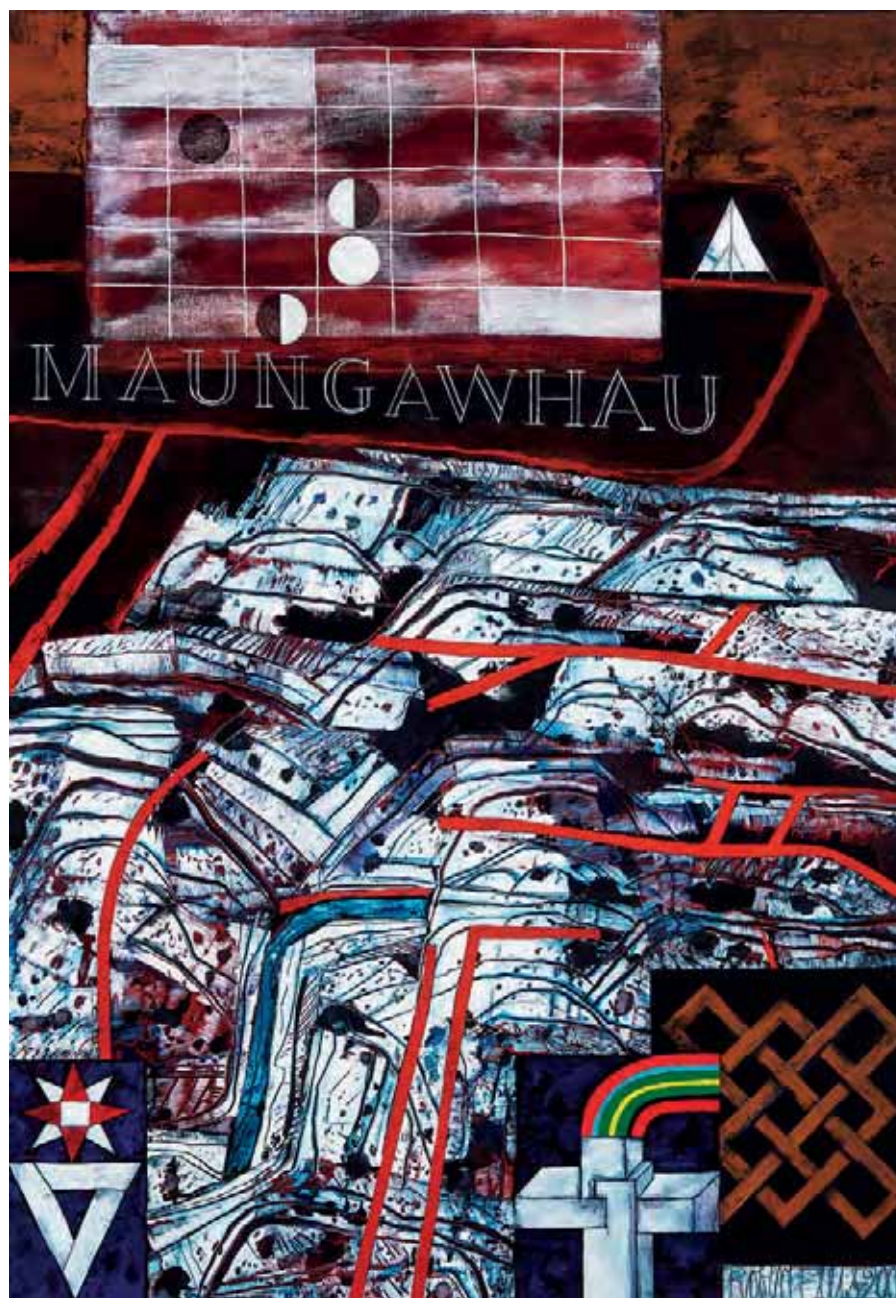


Robert Ellis

Covenant: June/Pipiri
acrylic on canvas
title inscribed, signed
and dated 2005 verso
1010 x 710mm

Provenance:

Private collection,
Auckland
\$8000 – \$14 000



77

Dick Frizzell

Mackerel
enamel on board
title inscribed, signed
and dated 10/12/78
485 x 485mm

Provenance:

Private collection,
Auckland.

\$12 000 – \$18 000



78

Simon Kaan

Untitled
oil on board
signed and dated 2011
1210 x 785mm

Provenance:

Private collection,
Auckland.

\$7000 – \$12 000



79

John Reynolds

Blue Christ

oilstick on paper, diptych
title inscribed, signed
and dated '89
645 x 995mm

\$2000 – \$3500



80

Billy Apple

Cut

screenprint, 14/25
signed and dated '64
582 x 770mm

Provenance:

Private collection,
Auckland.

\$7000 – \$10 000



CONDITIONS OF SALE

Please note: it is assumed that all bidders at auction have read and agreed to the conditions described on this page. Art+Object directors are available during the auction viewing to clarify any questions you may have.

1. Registration: Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact + supplementary information such as email addresses that you may wish to supply to Art+Object.

2. Bidding: The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer has the right to refuse any bid. If this takes place or in the event of a dispute the auctioneer may call for bids at the previous lowest bid and proceed from this point. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.

3. Reserve: Lots are offered and sold subject to the vendor's reserve price being met.

4. Lots offered and sold as described and viewed: Art+Object makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor Art+Object accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.

5. Buyers premium: The purchaser by bidding acknowledges their acceptance of a buyers premium of 17.5% + GST to be added to the hammer price in the event of a successful sale at auction.

6. Art+Object is an agent for a vendor: A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.

7. Payment: Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. Payment can be made by Eftpos, bank cheque or cash. Cheques must be cleared before items are available for collection. Credit cards are not accepted.

8. Failure to make payment: If a purchaser fails to make payment as outlined in point 7 above Art+Object may without any advice to the purchaser exercise its right to: a) rescind or stop the sale, b) re offer the lot for sale to an underbidder or at auction. Art+Object reserves the right to pursue the purchaser for any difference in sale proceeds if this course of action is chosen, c) to pursue legal remedy for breach of contract.

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10. Bidders obligations: The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written authority from Art+Object and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.

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The following information does not form part of the conditions of sale, however buyers, particularly first time bidders are recommended to read these notes.

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B. Absentee bidding: Art+Object welcomes absentee bids once the necessary authority has been completed and lodged with Art+Object. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the Absentee bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.

C. Telephone bids: The same conditions apply to telephone bids. It is highly preferable to bid over a landline as the vagaries of cellphone connections may result in disappointment. You will be telephoned prior to your indicated lot arising in the catalogue order. If the phone is engaged or connection impossible the sale will proceed without your bidding. At times during an auction the bidding can be frenetic so you need to be sure you give clear instructions to the person executing your bids. The auctioneer will endeavour to cater to the requirements of phone bidders but cannot wait for a phone bid so your prompt participation is requested.

D. New Zealand dollars: All estimates in this catalogue are in New Zealand dollars. The amount to be paid by successful bidders on the payment date is the New Zealand dollar amount stated on the purchaser invoice. Exchange rate variations are at the risk of the purchaser.

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Auction No. 133
Contemporary Art
23 August 2018 at 6.30pm

This completed and signed form authorises Art+Object to bid on my behalf at the above mentioned auction for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible.
I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (17.5%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Lot no.	Lot Description	Bid maximum in New Zealand dollars (for absentee bids only)
_____	_____	_____
_____	_____	_____
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_____	_____	_____

Payment and Delivery: Art+Object will advise me as soon as is practical that I am the successful bidder of the lot or lots described above. I agree to pay immediately on receipt of this advice. Payment will be by cash, cheque or bank transfer.
I understand that cheques will need to be cleared before goods can be uplifted or dispatched. I will arrange for collection or dispatch of my purchases. If Art+Object is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by Art+Object.
Note: Art+Object requests that these arrangements are made prior to the auction date to ensure prompt delivery processing.

Please indicate as appropriate by ticking the box: ☐ PHONE BID ☐ ABSENTEE BID

MR/MRS/MS: _____

FIRST NAME _____ SURNAME _____

ADDRESS _____

HOME PHONE _____ MOBILE _____

BUSINESS PHONE _____ EMAIL _____

Signed as agreed _____

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2. Fax a completed form to Art+Object: +64 9 354 4645
3. Post a form to Art+Object, PO Box 68 345 Newton, Auckland 1145, New Zealand

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